Ecology and Marxism – Analysing the Form of Life as in fact Many Forms of Life which then is About Cinema

By Shomit Sirohi

Introduction
By Medha Patkar

We argue that this book means a lot to ecologists, it imagines ecological and

sustainable development in the sense of rhythms, and that alone – which also means how to articulate anti-capitalism to a city life based on ecology, which is also about being interested in the mores of labour, and threshing, and such closeness to labouring and nature. If one is alienated from capital, one will follow this

utopianism. Ecology means utopianism.

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Introduction

The perspective on ecology is then in fact

important because Marx argues that the alienation from nature, and the soil, and even the culture of natural ecology, is then also a social process of capital which develops as a social process but in fact is the other side of the meaning of man alienated from social prospects.

Nature then is also a social process, which is called ecology.

Gadgill and Guha argue that the mode of resource use in industrial formalism, then in fact is a concern for ecologists. And means that such pollution and such processes are not helpful, if nature is not seen as a materialist basis for daily life in the

city or countryside or geography. In fact Gadgill and Guha mean to see ecology as a mosaic.

Sub-Titles – Henri Lefebvre – Re-thinking Ecological Living

Now some statistical arguments for nature – on a graph from the countryside the ecological city and countryside even

Pyrenees, then in fact read that the image of ecology is about in France how polluted the city is and how in fact there is no cross-section of traffic rhythms, forms of shop and retail life even architectural formalisms which support in fact ecology.

This then re-iterates ecology as in fact –

A. Housing projects which are close to naturalism, organicity and water being fresh and followed with attention.
B. Cities which are ecological and filled with such impressions.
C. Companies, and production process being also in fact a polluting process which can continue

being a limited process which is about in fact following instead architectural and living arguments.

Paragraphs – To Read Marx – a Brechtian dramaturgical argument

Brecht means to alienate the person from capitalism, companies and its processes and alienation then meets a

process of fulfillment, and wonder which is actually the process of dramaturgy, which also means Communist culture as the correct following.

Brecht organizes the Three Penny Opera on business, finance and even banking and commerce type arguments.

His more didactic plays though organize another syntax – Erfuntung exemplifications -

“Direct a model of society, as in fact with a stage and on it signs of companies, villages and cities, and also direct the work in the village and threshing, and such ploughing, and shift then to cities and its universities, and even

elementary creative housing, and cinema viewing perhaps”

All of this he meant is alienation from companies – towards a more naturalistic life – the dominance of threshing and hedges, and pastures and even fields, then forms the sense of nature, which then comes to the city as well, as a simple university liberalism,

and perhaps some elements of class culture and daily life utopianism with in fact the simple argument of class – proletariat and Communism, perhaps Liberals also there.

Cinema Examples –

Now I argue to adapt Brecht into cinema – I mean exemplify cinematic arguments within Brecht – Brecht

calls it rare, to read such works – which talk about theatre and cinema together with literature to understand Marx and ecology he means.

Conclusion – Utopianism, and Quotodian Utopianism

Imagine just walking to Havana University and getting back to Viejo buildings, and seeing its

old lighting, and even talking on the phone and faxing and following buses to the university again in the night.

Such simple rhythms, are called utopianisms of ecology.

Bibliography –

I. Marx on Ecology which is about basics in Marxism

II. Brecht and dramaturgy of a simple New York

III. Cinema added – something like a cinematic example in daily life

Footnote -[1]

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[1] The process of production, and production relations, even factory industrial belts, and types of company-forms, and processes and even financialisation, which is the capitalist argument, then has formalistic departments of production, distribution and consumption which though is based on nature, natural senses, naturalism, natural walking

cultures, and educational nature and even daily life as quotidian utopia in Henri Lefebvre who means something like rhythms by this argument – a linear, cyclical and nested rhythm which can also just be the argument – that rhythms have to be followed and rhythms then also mean a essential cross-section of what Brecht means is just rhythms – like in Iran one follows a Romain Gavras film on Romania, and such cinema then was Romania. Certain images of Tel Aviv today in The American Hebrew, or in New York, but also Delhi, or Mumbai – how the whole process then is about – simply following – naturalism.